

Sergio Maltagliati

# IBIDEM

per clarinetto e trombone

Handwritten musical score for the piece "IBIDEM" by Sergio Maltagliati, for clarinet (Cl.) and trombone (Tbn.). The score is written on three systems of staves.

**System 1:** The top staff is for Trombone (Tbn.) in bass clef, with a key signature of one flat (B-flat). It features a series of notes with a bracket above indicating a duration of 10". The bottom staff is for Clarinet (Cl.) in treble clef, with a key signature of one flat (B-flat). It features a series of notes with a bracket above indicating a duration of min. 5".

**System 2:** The top staff is for Trombone (Tbn.) in bass clef, with a key signature of one flat (B-flat). It features a series of notes with a bracket above indicating a duration of 10". The bottom staff is for Clarinet (Cl.) in treble clef, with a key signature of one flat (B-flat). It features a series of notes with a bracket above indicating a duration of min. 5".

**System 3:** The top staff is for Trombone (Tbn.) in bass clef, with a key signature of one flat (B-flat). It features a series of notes with a bracket above indicating a duration of 10". The bottom staff is for Clarinet (Cl.) in treble clef, with a key signature of one flat (B-flat). It features a series of notes with a bracket above indicating a duration of min. 5".

The score includes various musical notations such as notes, rests, and dynamic markings. The word "insieme" is written above the second staff of the second system, indicating a simultaneous entry. The score is written in a clear, legible hand.

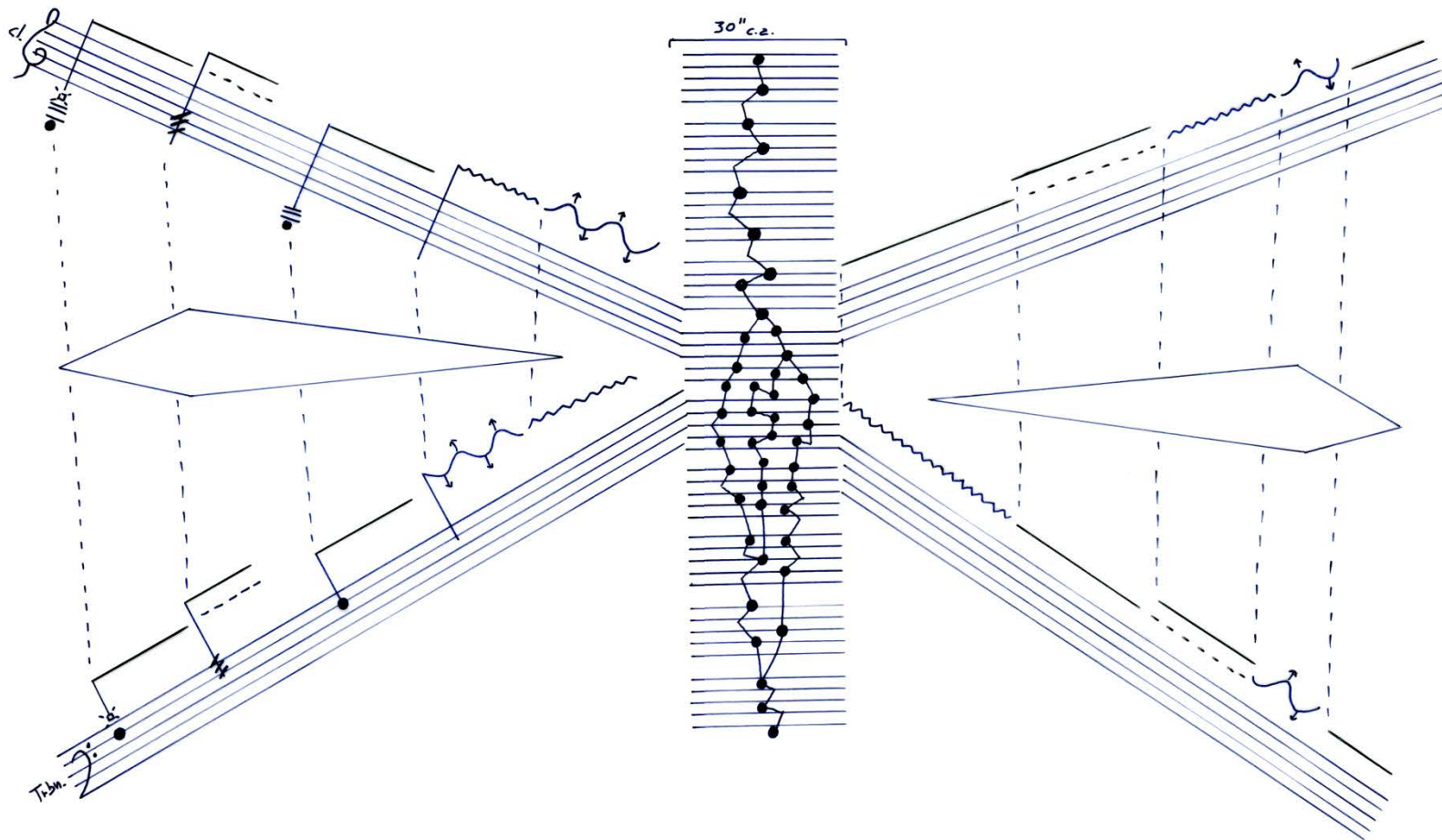
This handwritten musical score is written on two systems, each with a Clarinet (Cl.) and Trombone (Trbn.) part. The notation is highly complex and expressive, featuring a variety of musical symbols and graphical elements.

**System 1:**

- Cl. Part:** The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains several measures with notes, slurs, and dynamic markings. A wavy line with the annotation "2'' max." is present. The staff is crossed by a diagonal line of notes.
- Trbn. Part:** The second staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It also contains notes, slurs, and dynamic markings. A wavy line with the annotation "2'' max." is present. The staff is crossed by a diagonal line of notes.
- Annotations:** The word "scivolare" is written in a stylized, cursive font between the two staves. There are several wavy lines and arrows indicating movement or dynamics.

**System 2:**

- Cl. Part:** The third staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains notes, slurs, and dynamic markings. A wavy line with the annotation "2'' max." is present. The staff is crossed by a diagonal line of notes.
- Trbn. Part:** The fourth staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It contains notes, slurs, and dynamic markings. A wavy line with the annotation "2'' max." is present. The staff is crossed by a diagonal line of notes.
- Annotations:** The word "scivolare" is written in a stylized, cursive font between the two staves. There are several wavy lines and arrows indicating movement or dynamics.



Handwritten musical score for Clarinet (cl.) and Trombone (Tbn.). The score is written on multiple staves, with the Clarinet part in the upper system and the Trombone part in the lower system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is characterized by a complex, overlapping structure with multiple staves and a high degree of abstraction.

Key markings and symbols include:

- cl.** (Clarinet)
- Tbn.** (Trombone)
- 1<sup>st</sup> no 2x.** (First no 2x.)
- 2<sup>nd</sup> no 2x.** (Second no 2x.)
- 3<sup>rd</sup> c. 2.** (Third c. 2.)

Handwritten musical score for Clarinet (cl.) and Trombone (Tbn.). The score is written on multiple staves, with the Clarinet part in the upper system and the Trombone part in the lower system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is characterized by a complex, overlapping structure with multiple staves and a high degree of abstraction.

Key markings and symbols include:

















- cl.** (Clarinet)
- Tbn.** (Trombone)



## Suggerimenti per l'esecuzione

Puendo il rigo di ogni strumento si fonde nell'altro, si attua sia visivamente che acusticamente una compenetrazione unica fra i due strumenti: ormai le singole visioni e modi di trattare l'evento sonoro sono abolite. Ognuno si troverà anche nel campo d'azione dell'altro, mantenendolo sempre però le proprie acquisizioni tecniche e mentali. Il trombone usato dovrà essere senza riborte, con un cannaeggio dei più piccoli (circa 739 cm.).

Segni

- (  ) attacco e andamento simultaneo
- suono più corto possibile
- suono sostenuto fino al prossimo
-  suono sostenuto fino al prossimo con un lieve abbassamento o innalzamento () di intonazione prodotto esclusivamente da una minor pressione dell'aria
- ⊙ suono vocale prodotto nel bocchino come imitazione dell'altrezza indicata
-  pensare il suono fingendo di suonare
-  insufflando nello strumento senza produrre alcun suono, solo rumore di aria corrente
-  espirare l'aria dello strumento con le labbra unite all'altrezza indicata
-  frullato
-  suono lungo fino ad esaurimento del fiato
-  vibrato veloce
-  vibrato a quarti di tono
- ⊙ allargare l'imboccatura verso un abbassamento di intonazione
- ⊙ tornare gradualmente alla posizione di emissione normale
-  muovere le corlisse come nel modello, producendo all'incirca nella posizione indicata, colpi di aria brevi, senza risonanze sonore
- ≠ mimesis = primo quarto di tono ascendente # trisis = terzo quarto di tono ascendente ÷ mobemol = primo quarto di tono discendente
-  crescendo  diminuendo  crescendo seguito da diminuendo  diminuendo seguito da crescendo
-  diminuendo fino a suono inudibile e viceversa - Le altrezze si intendono comprese fra valori di intensità decisi dall'esecutore, comunque suggeriti dalla maggiore o minore ampiezza dei segni grafici